of blue and white, in contrast to its yellow walls. The effect of so much brilliant color on walls, ceilings and in the windows is to give the rooms a warm and attractive appearance, while the great windows, free from sash bars, fill the rooms with light. The effect of looking out on the landscape is precisely like that of looking at a picture through a massive picture frame.

There are four open fireplaces, two on each floor, and all are in metal of artistic design. Two of the fireplaces are in nickel or dull silver color, one in black iron and one in bronze. The hearths are of encaustic tiles of the same color as the walls in each room, and are fitted with brass or wrought-iron fenders, according to the color of the fireplaces. The house is warmed by a hot-air furnace, and the kitchen is fitted with a complete gas range and gas water heater. The bath-room is also supplied with a gas water heater, there being no range, water back, or hot-water boiler. In practice the exclusive use of gas for cooking and for heating water is cheaper to begin with, and the cost afterward is about the same as that of coal, while there is a very great saving in labor by getting rid of dust and ashes and the handling of coal. No gas is used for lights, except in the hall, bath-room and kitchen, lamps being used until electricity can be supplied.

The house costs when finished—three coats of paint being given—about $2000. This does not include water works, gas apparatus or furnace. The cost of the stained glass is about $70 more, and the furniture, rugs, etc., are extra. No upholstered furniture is used, all the furniture being of wood, either in the natural color or painted. The parlor set is of the plainest description, and is of wood painted in old ivory white trimmed with dull gold red, with dark gold plush cushions. All the curtains are in "shadow silks."

MR. EDMUND RUSSELL, who, assisted by his accomplished wife, is now delivering a very instructive course of lectures on Art Criticism and Expression, according to Delsarte, at Hardman Hall, in this city, finds that, in the application of the principles of art to daily life, no country of Europe has reached a higher plane of progress than our own. "In England," he says, "wonderful treasure-houses may be seen. The Leyland mansion, with its peacock dining-room by Whistler, and its marvellous collection of Rossettis and Burne-Jones', guarded in the great rooms with the golden gates; the Narcissus hall of Sir Frederick Leighton; the Eastern treasures of Holman Hunt, and the Rossetti-hung dining-room of William Morris are all beautiful in the extreme, after miles of red satin, gilt-corniced palaces, or the dulness of the ordinary English home. But in the United States the evidence of the growth of art is seen on every hand. It is not in a Vanderbilt palace only that we find it; it may be in the ceiling of the lager beer saloon, the glass door of an apartment house, or the plastered wall of a banking office. Everywhere beauty is spreading, and a very high order of beauty—a tender perception of the harmony of line and relation of color. It is all a great influence, and will tell; the American youth is growing artistic."

NEW devices for making a decorative use of the electric light in interiors are constantly turning up. One of the most recent is to set the lights as an element in the decoration of a frieze or cornice. For instance, a cornice, modelled in plaster of Paris, will be composed of shells and foliage, and in each shell a light will be placed like a pearl. Or the frieze may have Roman scroll-work in plaster with the lights forming the centre of the rosettes. Another fancy is to use a cluster of small lights with globes or bells of various-colored glass for a centre piece on the table. This last offers a chance to the bronze worker to devise suitable supports. It can also be varied in many ways as a piece of temporary decoration with real or artificial flowers.

MURAL DECORATION. "THE CHURCH MILITANT." BY F. S. LAMB.

(SHOWN AT THE ARCHITECTURAL LEAGUE EXHIBITION, SEE PAGE 64.)

CARTOON FOR STAINED-GLASS WINDOW FOR CHRIST CHURCH, SPRINGFIELD, ILL. BY ELLA CONDEE LAMB.

(SHOWN AT THE ARCHITECTURAL LEAGUE EXHIBITION, SEE PAGE 64.)

Old Books and New.

ARTISTIC BOOK-BINDING.

I.

LEAVING out of the question all technical details, we may consider the conditions of a good binding to be the following: (1) regularity in the folding of the printed sheets, solidity in sewing and backing, elasticity of the hinges, so that the volume will open easily and remain open; (2) appropriate and well-executed exterior ornamentation. The very nature of the envelope of a book indicates the kind of ornamentation which it admits. The principles of decorative art find their application in binding, and here and elsewhere elegance is incompatible with overloading, and richness itself needs a certain measure and certain points of repose. The book-cover evidently must not be ornamented all over. The second principle laid down by Charles Blanc for the decoration of book-covers is this: the decoration of a book ought to be in harmony with the nature of the work, with the importance of the author and with the character of his thoughts. Furthermore, whether the ornamentation be executed by hand or by a machine; whether it be blind-tooling, gilding, stamping, painting or mosaic; whether it be an aristocratic binding or a democratic cover in cloth-boards, the design ought always to be simple and flat without shading. Subjects and figures treated in a *picturesque* manner are out of place, and, whenever employed, they should be treated flatly after the manner of the friezes and borders of the Greek and Roman ceramists. Arms and heraldic escutcheons should likewise be treated flatly and so as not to give the idea of projections. The same observation, too, applies to mosaics in color. The decoration of the flat surface of a book-cover should, generally speaking, be purely ornamental, and always without perspective. These principles were instinctively observed by the Italian artists of the sixteenth century. These binders introduced gilding, color and mosaic, which, however, did not become general until the seventeenth century. Their effects of color were obtained by a sort of enamelling on the leather by means of a liquid paste or varnish, the effect and brilliancy of which must have been marvellous. Even now, after a lapse of three hundred and fifty years, many of these colored Renaissance bindings are singularly fresh. By means of this coloring matter and sometimes by means of mosaic or inlaying, the complicated geometric designs of the Byzantine ceramists were reproduced by the Italian artists in the bindings called "à entrelacs," that is to say, interlacements. The Aldi were the first to employ all these innovations in binding, and the first mosaic binding known, a binding made of inlaid leather, is a Martial, now in the Bibliothèque Nationale at Paris, printed by the Aldi at Venice in 1501, and bound for the famous collector Jean Grolier. This Jean Grolier (1479–1565), the great book-lover and Treasurer of France, began to make his collection in the reign of Francis I. Through a long residence in Italy, and communication with the most illustrious men of his time, Grolier acquired a very solid education and a taste so pure that almost all the volumes of his library that have come down to our times are absolutely remarkable and have remained among the most precious models of modern

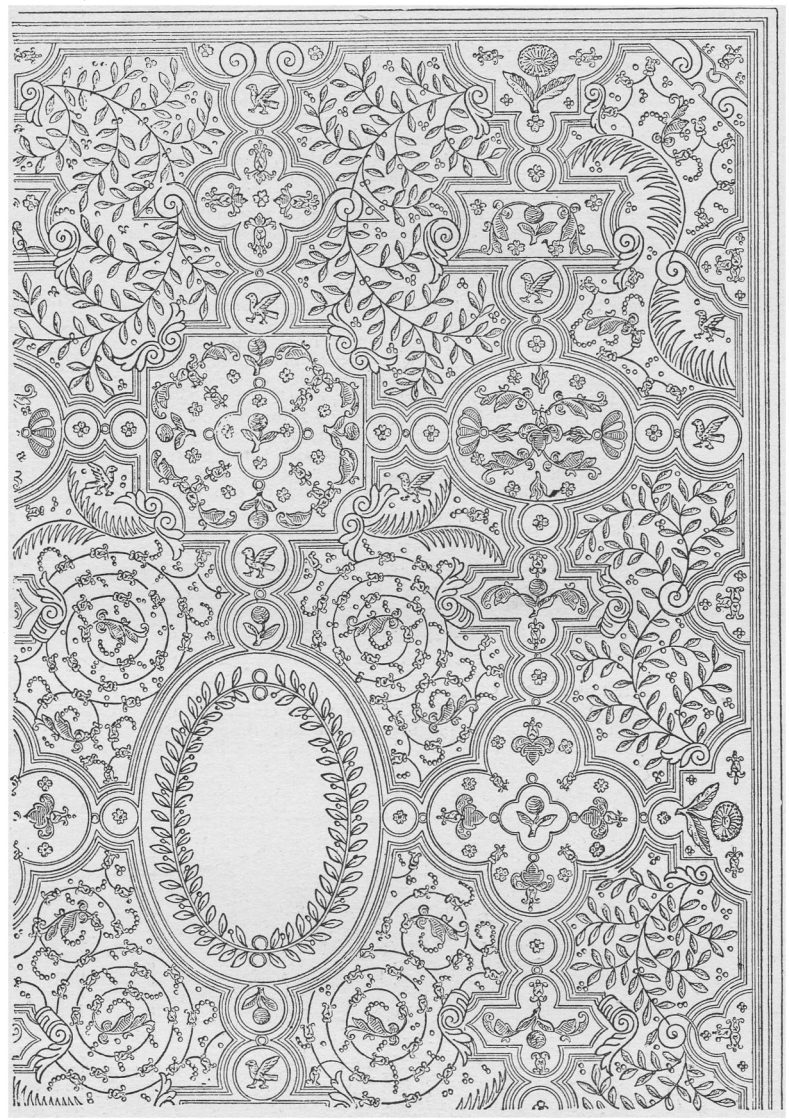
binders, models to whose style the name of Grolier is inseparably attached. Whether they were executed in Italy, at Lyons or at Paris, Grolier's bindings appear to have been all designed under Italian influence and in the Italian style. They are either bindings in compartments of different colors with the design outlined by a single or double gold thread, or bindings with interlacements of black bands on green or tawny morocco or calf crushed to complete smoothness. Generally the interstices are filled in with ornaments in full gold or silver, or in azure, in the heraldic sense, or in outline—in French "plein or," "azur" or "à filets." Often the gold threads terminate in leaves or scrolls painted in colors, or simply gilded. The bindings with interlacements are more particularly known as Grolier bindings. They form one of the most elegant decorations that can be imagined for books of a serious character.

The Italian workmen having once initiated the French into the employment of gilding for the decoration of books, the French artists took a new departure, and from the sixteenth to the eighteenth century produced book decorations which remain the perfection of the kind. The fact is, that at that time the strange combination of epithet and noun, *industrial art*, had not yet been discovered, and the great artists of the Renaissance did not think it beneath them to make designs for book-covers as they made designs for pottery, for jewelry, for armor and for furniture. Brunelleschi, after having designed the duano of Florence, did not disdain to arrange the pious marionnettes of a "capanuccia," and great painters condescended even to paint the cheeks of the fair Florentines that they might shine all the more brilliantly in the ball-room (Cf. Di Cennino Cennini, "Trattato della Pittura," Roma, 1821). Why should they not have traced the designs that were to embroider the vestures of books?

The sixteenth century is the great age of French bookbinding. Unfortunately for their glory, both then and in the two following centuries the binders rarely signed their work, and it is only by accident that a few names have survived. The bookbinders in those days did not, like their modern disciples, receive supplicatory letters from princes and grand seigneurs, and many a binding for which a collector nowadays pays almost its weight in bank-bills was not considered at that time to have any very extraordinary artistic value. The decoration of the book was artistic because it was in the very nature of the men and women of those days to require a certain artistic character in everything that surrounded them. In point of fact, their shoes were often as finely gilded as their book-covers.

The progress of French taste finally substituted for the geometrical severities of the Grolier binding flowers, sprays, trails, imitations of lace and delicate arabesques. At the end of the sixteenth century the Eves invented for the elegant Marguerite, sister of Henry III., the style of decoration called "à la Fanfare," one of the most charming inspirations of the French binders. In the compartments of the main design are introduced fleurons, flowerets, and of course the daisy, or "marguerite," in all its forms, while the ground of the binding is strewn over with sprays and sprigs of oak or laurel. Some of these Fanfare bindings are wonderfully complicated in design and detail. Designs in this style are often found executed on vellum bindings, gold upon white.

At this point it may be well to say a word about a kind of ornamentation which was much used about the epoch of Henri IV., the "semis." In royal bindings the fleur-de-lis was naturally the basis of all "semis," for this ornamentation may be either simple or compound and "en plein" or "en fond." The "semis" is simple when there is only one motive, and compound when there is alternation of motives; "en plein" when it constitutes alone the decoration, being *sown* all over the binding; "en fond" when it is broken by arms, monograms, escutcheons or ornaments in the centre and corners. On the books of the Dauphins we find a semis of dolphins and lilies; on the volumes of François I. we find F's alternating with the lilies or with the flame of the salamander, his particular emblem; on the books of Henri II. we find H's surmounted by crowns or the double D. H. (Diane, Henri), intermingled with fleurs-de-lis. This kind of ornamentation is very decorative and often used by modern amateurs. THEODORE CHILD.



FRAGMENT OF A BOOK-BINDING ATTRIBUTED TO ONE OF THE EVES.

IN THE LIBRARY OF THE MARQUIS DE GANAY.

MR. BONAVENTURE has lately returned from Europe to his quarters in the San Carlo building on Broadway, and has brought with him some notable bibliographic rarities. Among his old and famous editions are two copies of Hardouin's "Book of Hours," remarkable as one of the earliest books printed at Paris, with wood-cut borders. Each of these copies has the full-page designs and the curious frontispiece of Hercules and the Centaur, illuminated by hand in gold and colors. One of the copies has, besides, the French version of the "Dance of Death" at the end, and the illuminated arms of the original owner on a fly-leaf at the beginning. Both are beautifully bound in full morocco with Gothic tooling on back and sides. Among several illuminated manuscripts, we noticed one especially, an "Offices of the Blessed Virgin," on vellum, of the first half of the fifteenth century, with rich floral borders and miniatures in gold and colors. It is bound in heavy black morocco with Gothic stamping. An equally great curiosity, in its way, is a fac-simile reproducing with the utmost minuteness the original letter of Americus Vespucci announcing his discovery of America. Books from the presses of Robert Stephens, François Gryphe, Plantin, the Elzevirs and Aldus are in their original curiously tooled or inlaid bindings. Books with the arms of celebrated persons—Napoleon, Madame de Pompadour and others—are to be found by threes and fours in Mr. Bonaventure's stock. Persons not aware of the comparative frequency of such finds, and who imagine that because a book bears the Napoleonic arms on its cover it must have belonged to the Emperor himself, have made the charge that some of these arms were forged. The charge is doubly absurd, since it is not very difficult to procure copies so ornamented, and since they are not costly enough to tempt a counterfeiter. Of more modern books, Mr. Bonaventure has exceptionally fine copies, bound by Lortic, Chambolle-Duru and Marius Michel, of Dorat's "Baisers," Conquet's beautiful edition of "La Mionette," Voltaire's "Contes," with the rare Moreau plates, proofs before letters, and Curmer's edition of "Paul and Virginia," absolutely clean and uncropped. The desire for specially illustrated editions of modern books, indulged in by a few of our more advanced amateurs, will find something to feed on in the manuscript copy, elaborately illustrated in pen and ink and in sanguine, of Theophile Gautier's "Le Petit Chien de la Marquise." There is also a copy of the "Contes Remois," with brilliant impressions of the Meissonier cuts and with illuminated titles inserted.

BARYE, the beautifully printed volume by Mr. Charles De Kay, briefly referred to last month, not only gives all obtainable information about the sculptor and his works, but includes an estimate of all the artistic forces of his time and essays the difficult task of assigning him his definite place among the great men of the Romantic movement. To this considerable enterprise the author has brought a keen enthusiasm for the intellectual side of art, no small knowledge of technique, and a wide acquaintance with all the historical schools and with the spiritual and material circumstances of Barye's environment. His admiration of Barye is thus uncommonly well founded; and if his style, at once nervous and florid, has led him to overestimate somewhat his subject's powers and attractions, it has but helped to make a fascinating book. At times Mr. De Kay is digressive, but always to a useful purpose. He will be readily forgiven, for instance, for the space he devotes to the Bear in tradition and history, for he shows that Bruin "once stood at the head of all the animals of Europe for strength and courage" and is quite worthy of the attention he received from Barye, who was pre-eminently the sculptor of the bear. Boys and men were called after this interesting animal, and the esteem for the bear also "entered into a great series of names not of men alone, but of districts and lands." "Berne in Switzerland, Bearne in the south of France and Beara in the southwest of Ireland" are given as instances of this; but when Biarna-land, near the Arctic Seas, is also mentioned among "places in point," we must dissent; surely that name can have no more significance than that the place was the land of bears, which we all know are common to the Arctic region. Among other observations showing his close scrutiny of his subject, the author, while noting "how firmly and powerfully, yet with what delicacy Barye could mould an image in the form of a woman—as in his 'Amazon,' 'Angelica on the Hippogriff,' and 'the three goddesses and the figures of the Hours in the great clock at the Hôtel Pereire'"—remarks that it is "odd that he should have employed his talents so rarely in fashioning the female of men and beasts." In conclusion, we must congratulate the Barye Monument Association on the tasteful and luxurious setting it has given to Mr. De Kay's very interesting volume. The specially hand-made paper, large margins, fine typography and chaste binding are worthy of hearty commendation; and only less important than the text itself are the illustrations, numerous and, so far as may be, adequate. There are eighty-six in all, consisting of wood-cuts, autotypes and an etched portrait of Barye by Flameng. The autotypes are printed in colored inks to suggest the original patinas of the bronzes. Like the exhibition which it commemorates, the work has been undertaken in aid of the fund to provide a monument to Barye. Those of our readers who would like to contribute to this excellent object, and get at the same time full value for their money, should send ten dollars to the Secretary (No. 6 East Twenty-third Street, New York), and get a copy of the book while there is yet time. The edition is strictly limited, and it will soon be out of print.

THE STRUGGLE FOR IMMORTALITY, by Elizabeth Stuart Phelps, is a collection of essays, several of which have already appeared in The Forum and The North American Review, the most important of them being the one from which the volume takes its title. In it the author makes the suggestion that as life on this earth is a struggle for material existence, so also may it be a spiritual struggle, in which victory or defeat shall mean, for each individual, continued existence or extinction; in the words of Emerson, that immortality will come to such as are fit for it. Her proposition cannot be more clearly put than as she herself has stated it: "Live or die! It is your own affair. You have the conditions and the chances. Accept or decline. No gods, pagan or Christian, shall interfere to compel you. Your personality has sacred and awful rights. You are caught in the machinery of inextricable law. Love is a part of that law; but both love and law must take the material that you give them. Abide the test." To those who accept this view of our individual responsibility in this transcendent question every act of life must be of little less than tragic import, for on it may hang, without hope of reversal of the decree, our spiritual life or death. But perhaps not even Miss Phelps herself would have the courage to push her argument to its logical conclusion. The other essays in the volume deal with the spiritual facts of existence in a way that is both stimulating and suggestive; and if the author's views in regard to them are not always, or even often, such as we can accept unreservedly, her attitude in dealing with them is, at least, one we must respect. (Houghton, Mifflin & Co.)

THE REVUE DES ARTS DECORATIFS for November, 1889, contains among other matters of interest to designers and decorators, an article on "Stained Glass at the Exposition," in which due credit is given to Messrs. Lafarge, of New York, and

Healy and Millet, of Chicago, for their novel and beautiful exhibits. Henry de Chennevieres writes of the monumental faïence of the Exposition, and there is an article—one of a series—on scales and imbrications in ornament, by L. Passepont.

YOUNG AMERICA'S PAINTING BOOK gives illustrations in color, by Constance Haslewood, of familiar nursery rhymes, to be copied on the opposite pages, where they are printed only in outline. The tints are well selected, and afford safe practice for the artist in the nursery. (Frederick Warne & Co.)

ASOLANDO, the last published work of Robert Browning (Houghton, Mifflin & Co.), may be likened to the last notes given forth by some noble instrument, rude, indeed, and primitive in construction, but of elemental force, of sweetness drawn from the very heart of nature, the chords of which, broken and relaxed by the hand of time, can produce, even at the touch of the master, scarcely any but feeble or discordant sounds. The sweetness that once so charmed the ear with magic and mysterious power has, in most of these poems, degenerated into mawkishness, the strong, if at times enigmatic utterances of other days, into meaningless confusion of thought. Occasionally, indeed, there is an echo of the old exquisite melody—that ran through "Evelyn Hope," for instance—as in the lyric beginning, "So say the foolish!" "Say the foolish so, Love?" Traces there are, occasionally, of the intellectual vigor that commanded our homage—often, it is true, tardy and reluctant—as in "The Pope and the Net," where the knowledge, accumulated during a lifetime, of one phase of human nature is epitomized in a single line, "Why, Father, is the net removed?" "Son, it hath caught the fish." But echoes of the stirring strains that quickened the pulse in such poems as "How they brought the Good News from Ghent to Aix," and "Incident of the French Camp," we listen for here in vain; the chord that produced them was broken before the instrument itself had sunk forever into silence. For all that we look for and miss, however, in these, the last earthly utterances of the poet, we find our best consolation, in his own words, in the poem called "Reverie:"

"Somewhere, below, above,
Shall a day dawn—this I know—
When Power, which vainly strove
My weakness to o'erthrow,
Shall triumph; I breathe, I move,

"I truly am, at last!
For a veil is rent between
Me and the truth which passed
Fitful, half-guessed, half-seen,
Grasped at—not gained, held fast.

"I for my race and me
Shall apprehend life's law;
In the legend of man shall see
Writ large what small I saw
In my life's tale: both agree.

"When see? When there dawns a day,
If not on the homely earth,
Then yonder, worlds away,
Where the strange and new have birth,
And Power comes full in play."

MISS M. B. ALLING had much success with her beautifully decorated china, in Royal Worcester style, shown at Tiffany's during the holiday season. Few pieces remained unsold.

A MAGNIFICENT vase of malachite, so massive that it had to be conveyed to its destination in sections, was recently presented to Lord Revelstoke by the Czar. It is supposed to be the finest malachite ornament in England, not excepting the great vase at Windsor Castle, given by the Czar Nicholas to Queen Victoria.

FREDERICK JUENGLING, one of our best-known wood-engravers, died recently in this city from acute bronchitis. He came to this country from Germany while a youth, and began engraving for Harper & Brothers, but went into the business himself at the age of twenty-three. In 1870 he engaged in the printing business, in which, however, he failed; but a few years later he settled in full the claims of his creditors, who had maintained their confidence in his integrity unshaken. Mr. Juengling worked at engraving for Frank Leslie's publications and those of the Century Co., and was one of the leaders in the then new method of cutting on wood for illustration, by which the exact work of the artist was sought to be reproduced, instead of the engraver's own interpretation of it, according to the old system. Later he studied painting in water colors and in oils at the Art Students' League of this city, of which he became President. He was also a member of the Salmagundi Club. In 1882 he was awarded the only gold medal given for engraving at the International Exhibition at Munich, and in 1886 he received honorable mention at the Paris Salon.

A CORRESPONDENT of The American Garden says that the favorite "American Beauty" rose is an old sort under a new name, and is no other than the "Madame Jamain." As French names do not come easily to all of us, perhaps most persons will prefer the more familiar one in this case. A florist who sometimes supplies the writer with flowers invariably calls the Papa or Père Gautier, "Poppy Gouteer," and he would certainly have trouble with "Madame Jamain."

AT the recent flower show in San Francisco a resident of that city received the first prize for a new rose called the "rainbow rose." It is small, of a delicate shade of pink; stripes of a darker shade running to the end of each petal give it its name. No mention is made of the odor, however, upon the character of which its popularity will doubtless depend.

THE rule with the cacti is to give the soil a thorough drenching only when the leaves look shrivelled, except about the time for them to bloom, when three times a week is not too often to water.

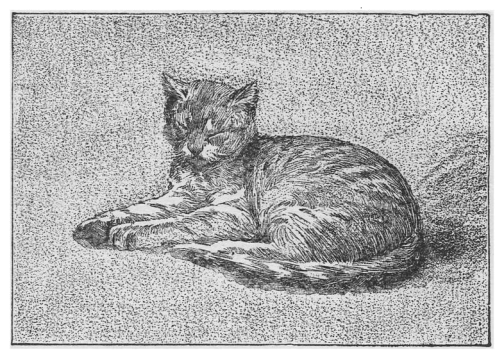
IT should be remembered that in the winter evaporation does not take place so rapidly as in summer, and house plants do not require so much moisture. A safe rule is to wait until the soil looks dry on the surface before giving water, as plants are more often injured by excessive zeal in this matter than in any other way.

STRANGE as it may seem, the palm, which thrives under sunny skies in its tropical home, needs, in our drawing-rooms, a shady corner. Too strong light causes the leaves to turn brown and in course of time to die, although the palm succumbs to its fate only after a long struggle.

Treatment of Designs.

STUDY OF A CAT (COLOR PLATE NO. 1).

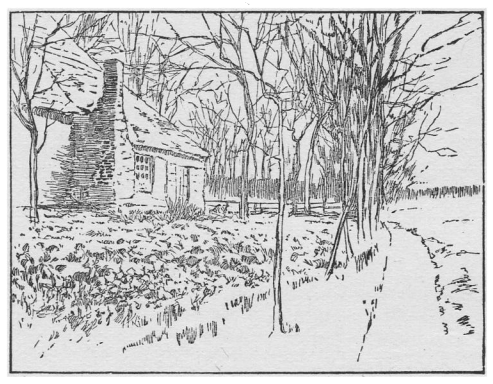
THE original of this kitten—he was hardly more than a kitten when he "sat" for his portrait—was for years a favorite of the well-known Lotos Club of New York. The artist brought him in under his overcoat one winter day, and "Dick" lived in peace and luxury until he died. Mr. Dolph, who is the best painter of cats in this country, has succeeded admirably with



this model, which is, apparently, of the Persian variety. The feline characteristic of alertness, even while the graceful little creature is contentedly dozing, is well expressed in the cleverly modelled head, while the soft, furry texture of the mottled "tortoise-shell" colored coat is admirably rendered. The canvas selected need not be of very fine grain, as a certain amount of tooth will help to give texture to the work, which, though extremely effective in treatment, is somewhat sketchy in detail, and for this reason it is a most excellent study for beginners. The background color may be obtained with an admixture of raw umber, yellow ochre, black and white. It will save time to pass the background color over the entire canvas, allowing it to dry thoroughly before proceeding further. Care must be taken, however, not to paint too thickly, or there will be danger of clogging up the canvas, and thereby losing quality in the painting. The palette needed is very simple; it may be raw umber, raw Sienna, burnt Sienna, French Naples yellow or jaune brilliant, cobalt, black and white. Begin by making a careful and accurate drawing in outline with charcoal; then block in the salient points with raw umber only. Next lay in the bluish tints with raw umber, cobalt and white mixed, matching the tint indicated as nearly as possible. The lights must be loaded on with Naples yellow, to which white is added in the very lightest parts; jaune brilliant also gives the required color. Be careful to note the touches of pure burnt Sienna under the velvety paw and about the eyes and edge of one ear. Raw Sienna with a little white gives the intermediate bright brown tint; for the very dark touches mix raw umber, burnt Sienna and black. Do not work your tints about more than is necessary to insure a sufficient amount of modelling. The painting should be crisp, fresh and bright.

CROCUS BEDS IN EARLY SPRING. (COLOR PLATE NO. 2.)

THE original of this clever and charming little landscape, by Mr. George Hitchcock, is in water color. The reproduction is very true to the feeling of the artist. Use Whatman's hand-made paper of moderately fine texture; not hot-pressed—which is only fit for pen-and-ink work or very fine face painting.



Stretch the paper carefully (as directed on page 56 in painting the daffodils). The following colors will be needed: Raw umber, burnt Sienna, raw Sienna, Vandyck brown, yellow ochre, pale cadmium, pale lemon yellow, Indian red, rose madder, Antwerp blue, cobalt and ivory black. See that you are provided with two or three good elastic sable brushes. Begin by making a very careful and accurate drawing of the picture in outline with an H. B. pencil; then start painting with the sky. Mix enough color to paint freely with a very full brush; it is impossible otherwise to obtain transparency, which is the chief charm of water colors. This remark applies equally to the shadows, which should be literally blotted in. This method is clearly indicated in the copy under consideration. If the edges be too sharp in the first instance, soften with a clean, moist brush. To obtain the desired shade for the sky, mix cobalt with Indian red and, perhaps, a very little black. The same tint is needed for the brightest reflections in the water; raw umber and more red are introduced into the shadow. For the field of crocuses all the yellows indicated will be needed, with touches of the Siennas and raw umber in the foreground in addition to the patches of green. Begin by putting over the whole field the faintest possible wash of yellow ochre. This will give just the tint required for the highest lights, which should be carefully left intact. A careful combination of Indian red, rose madder, raw umber and black will serve for the red bricked cottage, with dashes of other pure colors introduced, such as raw Sienna and pale cadmium and cobalt. Take Vandyck brown and a little black with a touch of red in it for the dark patch. The greens may be mixed with yellow ochre and cobalt, lemon yellow and black, raw Sienna and Antwerp blue. A glazing of raw Sienna only is used in places; there are also touches of clear, raw umber. The reddish tint in the sky is laid on before the tree trunks are picked out.

THE NUT-PLATE SERIES.

THE nut-plate given this month, the fifth of the series, represents a cluster of hazel-nuts. Paint the outside husks with yellow ochre, shaded with brown 108 in the darker parts, with here and there a little brown green. The nut itself is to be painted dark brown, shading lighter, and a little black. The stems are to be painted with yellow ochre and brown 108, the leaves grass green, shaded with brown green and sepia, and the catkins a very light green, shaded with the same color.

DESIGNS FOR DOYLIES.

THE two doyley designs given this month complete the set of six—the other four were published last month. They are intended to be worked on fine cambric or Indian grass cloth in embroidery silks. Suggestions for working them will be found in the stitches indicated on the drawings. Where solid work is used it must be for the most part satin stitch, but in some cases ordinary feather stitch must be used. Two shades of gold-colored silk will be found both to look and to clean best. The stem stitch used for the outlines must be very close and even. A very few stitches of a distinct shadow color will be found to heighten the general effect a good deal; but it must be carefully used or it will make the work heavy. The doyleys should have a border of wide drawn stitching before the embroidery designs are marked on them. And in stitching these the darkest shade of gold silk may be used instead of white thread with very good effect.

THE ROUNDELS.

THE set of four roundels, of which the first is given, working size, in the present number, to be followed by the others, each the same size, is suitable for execution on glass or china. Marion Reid, the designer of them, writes: "I should suggest the faces to be treated in faint flesh tones, the hair in reddish hues, the suns and also the crescent moon and stars in amber shades, the rays shading off darker from the centre; the sky in greenish blue. They would also look well in monochrome of blue or deep red. With an enlarging border they would be very suitable for forming a glass window screen. The sunflower in Noon should be put in in a more lemon yellow tone, with brown madder dots on the centre. The color must be kept a different yellow from the sun rays."

Correspondence.

HINTS FOR INTERIOR DECORATION.

BEE, New York.—Nothing could be better for your hall than Georgia pine; this starts a room in a rich color, and helps to bring harmony into it better than any other color that could be used. The walls might be painted in panels, in tones varying slightly from that of the Georgia pine, each space being treated as a panel and divided from that next it by a heavy split bamboo. The ceiling should be of the same color as the walls, but several shades lighter. The fretwork over the doors might be of wood to match the woodwork of the room. By all means use a hat-rack that closes and conceals the hats; a corner cupboard would answer the purpose very well. Let your lantern be of jewelled glass, of rich reds and yellows, with perhaps a touch of blue. A large Japanese umbrella placed under the lantern, and forming a canopy over the sofa, standing to one side, would produce a charming effect. The cushion for the sofa might be of leather, which is very durable, of a darker color than the walls. Linen plush would be cheaper, and it is serviceable. In your library bronzes and yellows should prevail, to harmonize with your walnut woodwork, a large Oriental vase or two high in yellow being the key-note to the color of the room. The ceiling should be several shades lighter than the walls, and gold may be used freely in the cornices. For hangings the Associated Artists "shadow silk," with or without lining, as you desire warmth or not, would be suitable. If this is too expensive, bamboo and bead hangings might be used. For your floors Oriental rugs are, of course, the best. There are Scinde rugs which are not objectionable in color, and which are both cheap and durable.

W. L. S., Morristown.—(1) Rooms so small as yours—11x15 feet and 12x12½ feet—must have plain or very nearly plain walls. Nile green, however, would be objectionable with your claret-colored furniture, as the strong contrast between the colors would have the effect of making each more conspicuous. Contrast, it is true, is one means of making harmony, as, for example, red and blue, which are contrasting colors, harmonize; but it is a harmony which can contain only two notes; this, in music, would not be high art, nor is it in house decoration. Paper of a warm rather than a light tint is to be preferred for a north room, as the latter would make it look cold. A Japanese paper of a very small figure, in different shades of bronze, with a little red intermixed, would probably be best for your parlor. Let the freize be plain, the same color as the ceiling, which should be in a lighter shade of one of the colors of the wall paper, finishing, where frieze and wall-paper meet, with a line of bamboo or a picture moulding. (2) Frame your diploma, after trimming off superfluous paper, in a bronze-colored wooden or leather frame, made to close; otherwise it would be an ugly white patch on any wall on which it was hung. (3) In a low room, where the effect sought should be cosiness, sash-curtains are preferable to long ones,

SET OF ROUNDELS, ALL TO BE PUBLISHED FULL SIZE (8x8). THE FIRST IS GIVEN IN THE SUPPLEMENT THIS MONTH.